EUPHORIA

"STUNTIN' LIKE MY DADDY"

Episode 102

Written by
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CAST LIST

RUE BENNETT	Zendaya
JULES VAUGHN	Hunter Schafer
LESLIE BENNETT	Nika King
CAL JACOBS	Eric Dane
FEZCO	Angus Cloud
NATE JACOBS	Jacob Elordi
CHRISTOPHER McKAY	Algee Smith
CASSIE HOWARD	Sydney Sweeney
MADDY PEREZ	Alexa Demie
KAT HERNANDEZ	Barbie Ferreira
LEXI HOWARD	Maude Apatow
GIA BENNETT	Storm Reid
BB BROOKES	Sophia Rose Wilson
TROY McKAY	Tyler Timmons
ROY McKAY	Tristan Timmons
ASHTRAY	Javon Walton
SUZE HOWARD	Alanna Ubach
ALI MUHAMMAD	Colman Domingo
TYLER CLARKSON	Lukas Gage
WES	Nolan Bateman
ETHAN DALEY	Austin Abrams
DANIEL DIMARCO	Keean Johnson
MOUSE	Meeko
CUSTER	Tyler Chase
PRINCIPAL HAYES (FKA PRINCIPAL TURRELL)	Jeremiah Birkett
ROBERT BENNETT	Bruce Wexler
DAVID VAUGHN	John Ales
MARSHA JACOBS	Paula Marshall
AARON JACOBS	Zak Steiner
PHILLIP	Jared Day
BIOLOGY TEACHER	Tom Clark
MRS. APPLEGATE (FKA THEATRE TEACHER)	Terry Walters
JACK ROSE (FKA LONER KID)	Chaz Kao
ELLA	Jean-Luc "Ella" Michelena
CLASSMATE #1	Charli Wappet
CLASSMATE #2	Heather Anne Gottlieb
ANOTHER CLASSMATE	JoJo Tua
CLERK	Alyssa Esposito
COACH	Greg Bryan
POLICE OFFICER	Kimberly Christian
PARAMEDIC	Elsa Marquez
NURSE	Meagan Campbell
KAT'S MOM	Mercedes Colon
MISS MARSHA	Marsha Gambles
COLLEGE BRO	
YOUNG NATE	Gabriel Golub
FEZCO'S GRANDMOTHER	Brynda Mattox
MOTEL HOOK UPS	Natalie Mars
	Korra Del Rio
	Kayleigh Coxx
	Lianna Lawson
JEAN CUT-OFFS	Denny McAuliffe
INJURED FOOTBALL PLAYER	

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SETS

INTERIORS

SCHOOL
- HALLWAY
- GYM
- THEATRE CLASS
- BATHROOM STALL
- LOCKER ROOM
- CAFETERIA
- BIO CLASSROOM
- ART CLASSROOM
- PRINCIPAL TURRELL'S OFFICE

RUE'S HOUSE
- RUE'S BEDROOM
- HALLWAY
- KITCHEN
- LESLIE'S BEDROOM

MADDY'S HOUSE
- MADDY'S BEDROOM

KAT'S HOUSE
- KAT'S BEDROOM
- KAT'S LIVING ROOM

FEZCO'S HOUSE

NATE'S TRUCK
LESLIE'S CAR
SCHOOL BUS
FEZCO'S CAR
MCKAY'S CAR

JACOBS HOME
- FOYER
- HALLWAY
- CAL'S OFFICE
- NATE'S BEDROOM
- DINING ROOM

CASSIE & LEXI'S HOUSE
- LIVING ROOM
- CASSIE & LEXI'S BEDROOM

JULES' BEDROOM

EUPHORIA

"STUNTIN' LIKE MY DADDY"

SETS (CONT'D)

INTERIORS (CONT'D)

MALL
- MAC

BOWLING ALLEY
TYLER'S APARTMENT
DINER
FRAT PARTY
NA MEETING HALL
SOME MOTEL ROOM
HOSPITAL

EXTERIORS

SCHOOL
- FOOTBALL FIELD
- PARKING LOT
- OUTDOOR CAFETERIA
- CAMPUS

FEZCO'S HOUSE
MADDY'S HOUSE
RUE'S HOUSE
CASSIE & LEXI'S HOUSE
JACOBS HOME
APARTMENT COMPLEX

SUBURBAN STREETS
- SIDEWALK

MALL
- PARKING LOT

OUTDOOR GUN RANGE

ALLEY

FADE IN:

1 INT. SCHOOL BUS - DAY (D1) 1

Rue sits in the way, way back. She wears a RED HOODIE. The strings pulled tight. She's completely high.

RUE (V.O.)
Sometimes when I get really high...
I kinda think I'm psychic.

AS SHE PUTS ON A PAIR OF PASTEL BEADED SUNGLASSES, WE DOLLY BACK, PAST the ROWS OF KIDS, chatting, laughing, doing nothing and doing something...

AND FAST TILT UP TO SEE...

2 AN ORNATE KEYHOLE as if we're... (NFBE1) 2

INSIDE OF A DRAWER.

AS WE PUSH CLOSER, TOWARD THE KEYHOLE.

WE SEE: AN EYE.

RUE (V.O.)
When Nate Jacobs was eleven years old, he found his Dad's porn collection.

WE WATCH AS THE KEY IS SLID INTO THE HOLE, plunging us into -

BLACK:

3 INT. JACOBS HOME - CAL'S OFFICE - EVENING (NFBE1) 3

A DRAWER is opened to reveal a STACKED PILE OF CD-ROM'S. The cases are different colors. Some are upside down.

RUE (V.O.)
His Dad, Cal, was obsessive. His Mom always said that's who he got it from. And he quickly realized that the colored cases and placement were no accident.

CU: As 11-YEAR-OLD NATE writes down the order and color of each disc.

RUE (V.O.)
It was an elaborate code. One to ensure that no one fucked with his shit.

As the COMPUTER DRIVE sucks in the CD.

CLOSE ON: 11-YEAR-OLD NATE'S FACE. He clicks. Opens a folder. Clicks. A video begins to play.

CAL (O.S.)
Do you want to see it?

JEAN CUT-OFFS (O.S.)
What do you like to be called?

CUT TO:

4 INT. SOME MOTEL ROOM - NIGHT (CHEAP HD CAM QUALITY) (VIDEON14)

FIXED WIDE SHOT: As Cal drinks CHAMPAGNE with a 20-SOMETHING-YEAR-OLD MAN in JEAN CUT-OFFS and a BEIGE BLOUSE.

JEAN CUT-OFFS
Mister...? Master...? Daddy?

CAL
For you...? Daddy.

JEAN CUT-OFFS
(with a smile)
Okay, Daddy.

Cal puts his fingers in his mouth as he GAGS.

CAL *
Open wider. Wider. *

BACK TO:

5 INT. JACOBS HOME - CAL'S OFFICE - EVENING (NFBE1) 5

As 11-year-old Nate scrolls through the VIDEO and WE HEAR the sounds of fucking playing through the TINNY COMPUTER SPEAKERS.

RUE (V.O.)
Every video was basically the same.

CUT TO:

5A INT. SOME MOTEL ROOM - NIGHT (CHEAP HD CAM QUALITY) (VIDEON2A) 5A

ON: ELLA.

CAL
You're all woman aren't you.

ELLA
Mostly.

6A-D QUICK CUTS OF CAL IN DIFFERENT VIDEOS. (VIDEON2-5) 6A-D

RUE (V.O.)
They'd drink. Make small talk. And then his Dad would fuck the shit outta some -

WE HEAR CAL, breathlessly:

CAL (O.S.)
Fucking whore./ Fucking slut.

BACK TO:

7 INT. JACOBS HOME - CAL'S OFFICE - CONTINUOUS (NFBE1) 7

O.S. DOWNSTAIRS, THE FRONT DOOR OPENS AND CLOSES. Nate immediately recognizes the footsteps as Cal's.

Nate panics. Closes the file. Ejects the disc. He puts it back in the CASE -

He hears Cal begin to ascend the staircase.

Nate quickly tries to stack the DISCS in the right order. The fear of getting caught now as opposed to later may be worse.

CLOSE ON: THE DRAWER, as he closes it.

FROM INSIDE: THE KEY plunges us back into...

BLACK:

8 INT. NATE'S BEDROOM - NIGHT (NFBN1) 8

WE HEAR THE SOUND OF A LOCK CLICK.

The quiet breath of Nate as he hides under the covers.

His bedroom door is opened. CAL, silhouetted, closes the door behind him, and moves through the darkness toward NATE'S BED.

ANGLE: UNDER THE COVERS.

A CLICK. As Nate's face is suddenly illuminated by a BEDSIDE LAMP.

CAL
I want to talk to you.

Nate timidly pulls the covers down, looks up at Cal sitting on the edge of his bed.

CAL (CONT'D)
You're a strong man, Nathaniel. I knew it from the moment you were born. You have an iron will. A drive. A determination.
(beat)
I've always admired that about you. Because someday it will lead you to greatness.

Nate looks at Cal, pride mixed with fear.

CAL (cont'd) (CONT'D)
But no one in this world will ever root for you. They'll see what I see and despise you for it. Sometimes you'll know. Sometimes you won't. But the farther you go, the sharper their blades.
(beat)
Just don't ever give them an opening.

CUT TO:

9 INT. NATE'S BEDROOM - DAY (NFBD2) 9

(This scene will require Young Nate, a Young Nate body double, and our Nate.)

CLOSE ON: 12-YEAR-OLD NATE as he lifts WEIGHTS.

RUE (V.O.)
By 12, he had adopted a rigid diet and workout schedule.

QUICK CUTS AS WE ANGLE ON: NATE'S FACE AS HE GRUNTS. WEIGHTS SLAM. WINCES. WEIGHTS SLAM. SWEATS. SLAM. SLAM. SLAM.

As Young Nate, in a pair of briefs, flexes in the mirror.

RUE (V.O.)
Within a year his body fat dropped from 23% to 6%.

As OUR NATE does a pull up into CAMERA. He ROARS.

CUT TO: *

9A OMITTED 9A

10 EXT. FOOTBALL FIELD - NIGHT (NFBN2) 10

15-YEAR-OLD NATE in a huddle, amps up the TEAM.

RUE (V.O.)
He joined the football team as a freshman and quickly excelled.

WE SEE THE FOOTBALL SNAP -

FAST DOLLY IN ON: Nate, as he throws a perfect spiral (x 3).

RUE (V.O.)
By the year's end he was not only the starting quarterback but the team captain.

TRACK ACROSS THE CROWD, cheering, and WE LAND ON Cal, stoic. As he whispers to Nate, to himself -

CAL
(to himself)
Keep it together, stay focused, Nate.

WIDE SHOT: From the DEFENSIVE POV, as the FOOTBALL SNAPS -

AND WE FAST DOLLY THROUGH the LINEMEN, as they SLAM INTO EACH OTHER.

WE FIND NATE, as he runs back - and as he throws...

WHIP TO:

11 EXT. FOOTBALL FIELD - LATER (NFBN2) 11

AND FAST DOLLY IN: AS MCKAY LEAPS into the air, and catches the ball for a touchdown, winning the game (X 3).

TRACK ACROSS THE CROWD as they cheer, LAND ON CAL, exhilarated.

WE CIRCLE AROUND NATE as he throws his arms into the air and his TEAM rushes towards him.

RUE (V.O.)
He loved the crowds. The pats on the back. The cheers. The feeling of winning. *

CUT TO:

12 INT. LOCKER ROOM - NIGHT (NFBN2) 12

(*The following should feel like the MALE EQUIVALENT of the SHOWER SCENE from CARRIE)

CAMERA PUSHES THROUGH A MILKY HAZE of STEAM at 48FPS...

LANDING ON THE BACK OF NATE'S HEAD as he walks through the locker room. The WHOLE TEAM is NAKED, horsing around, cheering, celebrating.

RUE (V.O.)
But he hated being in the locker room. He hated how casual his teammates were about being naked. How they'd talk to him with their dicks hanging out.

As ONE NAKED TEAMMATE after ANOTHER congratulates Nate. Embraces him. Slaps his back. Talks about specific plays.

SLOW PUSH IN ON NATE'S EYES:

RUE (V.O.)
He made a concerted effort to always maintain eye-contact during these exchanges. Which gave him a reputation for being more serious than he was.

Nate's eyes drop -

RUE (V.O.)
Every now and then, he'd forget. And accidentally catch a glimpse of someone's penis.

13A-Q QUICK CUTS of POVS OF DIFFERENT DICKS (DICKS1-15): Some 13A-Q big, some small, some circumcised and some not. Some buried in hair, some manscaped and clean. Every shade and color, from red, pink, pale, brown, and black.

DOLLY IN ON: Nate, as he winces.

CUT TO:

14 INT. PHOTO STUDIO - NIGHT (NFBN3) 14 *

Cal and MARSHA (40s), sit with Nate and his older brother AARON (21) for a family photo. *

RUE (V.O.)
His older brother Aaron was a fuck-up. He could tell his Dad didn't like Aaron. Didn't think he had guts or brains or half a fucking clue. And Nate agreed.

CUT TO:

15 INT. INDOOR GUN RANGE - DAY (NFBD3) 15 *

DOLLY IN ON: Nate and Cal, shooting HANDGUNS on a Sunday.

RUE (V.O.)
He didn't talk to his Dad that much but they didn't need to. They had a good relationship.

BACK TO:

16 INT. PHOTO STUDIO - NIGHT (NFBN3) 16 *

As Marsha smiles for the photo. *

RUE (V.O.)
He didn't like his mother either. She was weak. And a pushover. Plus she didn't take care of herself.

CUT TO:

17 INT. JACOBS HOME - NATE'S BEDROOM - NIGHT (NFBN3) 17

Nate lies in bed. Staring up at us.

RUE (V.O.)
He made long mental checklists of the things he liked and disliked about women.

18A-K QUICK CUTS: THE THINGS NATE LIKES AND DISLIKES in women, from his POV, at school, the mall, walking down the street, etc. (GIRLS1-11) 18A-K

RUE (V.O.)
He liked tennis skirts and jean cuts-offs but not the kind so short you could see the pockets. He liked ballet flats and heels. He hated sneakers and dress shoes. But was fine with sandals as long as they were worn with a fresh pedicure. He liked thigh gaps and hated cankles. He liked tan lines, long necks, slender shoulders. He liked good posture and fruit-scented body mist. He liked full lips and small noses. He liked chokers, but the lacy ones, with flower cut-outs or delicate patterns. He hated girls who sat like boys, talked like boys, acted like boys. *But there was nothing on planet earth he hated more than body hair.*

CUT TO:

19 INT. SCHOOL - GYM - DAY (NFBD4) 19

CAMERA GLIDES ACROSS the gym floor toward MADDY, practicing a cheer routine.

REVERSE ON Nate walking through the gym with his TEAMMATES. He locks eyes with Maddy.

RUE (V.O.)
That's one of the first things he noticed about Maddy. She was basically hairless.

CUT TO:

20 EXT. SUBURBAN STREET - SIDEWALK - AFTERNOON (NFBD10) 20

Nate and Maddy leave school together.

RUE (V.O.)
He'd walk her home from school every day.

As they walk down the streets, holding hands.

RUE (V.O.)
It made him feel good to know that he was there to protect her.

He glances over his shoulder at AN ONCOMING CAR.

RUE (V.O.)
He knew the world was full of men who'd want to hurt Maddy.

DOLLY BACK AND PAN (48FPS) AS WE LAND ON COLLEGE BRO leaning out of the PASSENGER SEAT OF THE CAR. He yells something obscene to Maddy.

RUE (V.O.)
Men who'd hang out the windows of their cars and scream obscenities at her.

21 INT. FRAT PARTY - NIGHT (NFN1) 21

CLOSE ON: SOMETHING being slipped into a drink.

RUE (V.O.)
College guys who wouldn't think twice about drugging her.

CUT TO:

22 EXT. MALL - DAY (NFD2) 22

DOLLY IN ON: Maddy, as she exits the mall, BAGS in hand.

RUE (V.O.)
Lonely guys in their sixties who'd spot her at the mall. *

PAN TO AND PUSH IN ON: A SERIAL KILLER-TYPE standing alone. He pushes his COKE BOTTLE AVIATORS back, wearing SURGICAL GLOVES.

RUE (V.O.)
Men who'd rape her, torture her, sell her into sexual slavery.

SERIAL KILLER-TYPE walks briskly behind Maddy getting closer.

He grabs her from behind and COVERS HER FACE WITH A CHLOROFORM RAG.

RUE (V.O.)
He didn't even like to think about it.

23A-E QUICK CUTS: On Maddy being zip-tied and duct-taped. (NFD2) 23A-E

HIGH ANGLE, BOOM DOWN to MADDY in a trunk, as Serial Killer-Type slams it shut.

RUE (V.O.)
He did, however, like to think about the things he'd do to protect her.

CUT TO:

A24 As the Serial Killer gets into his car, we SLIDE BACK to A24 reveal a GLOCK to his head. And Nate sitting in the passenger seat. He pulls the trigger and BLOWS HIS BRAINS OUT. (NFD2)

CUT TO:

24A-F OMITTED 24A-F *

25 EXT. SUBURBAN STREETS - SIDEWALK - AFTERNOON (NFBD10) 25

As they walk home together.

NATE
If anyone ever tried to hurt you, I'd kill them.

Maddy looks at him. He's dead serious.

MADDY
You're like the sweetest guy ever.

CUT TO:

26 INT. MADDY'S BEDROOM - AFTERNOON (NFBD5) 26

WE FALL ONTO THE BED with Nate and Maddy as they make out.

RUE (V.O.)
He also liked that Maddy was a virgin. That no guy had ever put his penis in her.

NATE
...Like fully?

MADDY
Yeah.

NATE
What about...? Like have you ever been fingered?

Maddy shakes her head.

MADDY
Except for like my own...

Nate smiles. As Maddy and Nate have sex, SLOW PUSH IN ON NATE'S FACE...

CUT TO:

27 INT. NATE'S BEDROOM - NIGHT (NFBN4) 27

WIDE SHOT: As Nate aggressively fucks Maddy into his bed.

RUE (V.O.)
He sometimes imagined marrying Maddy and starting a family.

ANGLE ON: Nate's face as he has sex with laser focus.

RUE (V.O)
He knew he didn't want boys though.

ANGLE ON: Maddy's face pressed against the bed.

RUE (V.O.)
But he also didn't like the idea of having girls.

As he finishes and rolls over.

RUE (V.O.)
Plus Maddy could be a real bitch.

FLASHBACK TO:

28A-C INT. MCKAY'S HOUSE - MCKAY'S PARTY (EPISODE 1) - NIGHT 28A-C (EP1N21)

- As Maddy drags Tyler past Nate and into the pool.

RUE (V.O.)
Like the night of McKay's party. When she fucked that stranger in the pool. It just flipped a switch.

- As Nate yells at Maddy before running into Jules.

RUE (V.O.)
It's probably why that whole thing in the kitchen happened.

- WE SEE Jules cut herself with a KITCHEN KNIFE.

NATE
Whoa! What the fuck???

RUE (V.O.)
But whatever because that person had mental problems. It was Maddy's fault anyway. No one could make him as angry as Maddy.

CUT TO:

29 EXT. JACOBS HOME - EPISODE 1 - DAWN (EP1N21) 29

Nate pulls up to his house.

CUT TO:

30 INT. JACOBS HOME - FOYER - EPISODE 1 - DAWN (EP1N21) 30

Nate drops his KEYS in the BOWL. WE HOLD ON: the FRAMED FAMILY PHOTO that's also on Cal's phone.

Nate drunkenly walks upstairs -

CUT TO:

31 INT. JACOBS HOME - HALLWAY - DAWN (EP1N21) 31

The LIGHT IS ON in Cal's office. His door ajar.

Nate slowly pushes the door open. There's no one there.

ANGLE ON: The CAMCORDER sitting on Cal's desk. It's hooked up to the COMPUTER.

FROM BEHIND HIM -

CAL
What are you doing?

Nate flinches. Turns to see Cal standing behind him.

NATE
Nothing... I just... wanted to say goodnight.

CAL
(a beat)
Goodnight.

BACK TO:

32 INT. SCHOOL BUS - DAY (D1) 32

The school bus lurches to a stop.

Rue, who's almost nodding out, sways back, then forward-

AND SLAMS HER HEAD INTO THE CAMERA. A LOUD THUD -

CUT TO:

TITLE CARD: **EUPHORIA**

CUT TO:

33 EXT. SCHOOL - OUTDOOR CAFETERIA - DAY (D1) 33

THE CAMPUS of East Highland High School. A big campus in the center of town. The type of high school with about 1200 people per grade - the only high school for about six zip codes.

WE SLOW DOLLY IN THROUGH PASSING STUDENTS TO: Rue, sitting on a table.

RUE (V.O.)
It was the first day of school and my heart was racing. I had made a new best friend, and for the first time since getting out of rehab, I was feeling good about the world.

WE LAND ON: Rue's face, as she smiles.

REVERSE ON: The crowd of students parts to REVEAL: Jules, standing in the light on the other side.

CUT BACK TO:

34 INT. JULES' BEDROOM - DAWN (RIGHT AFTER END OF EPISODE 101) 34
(EP1N21)

As Rue and Jules lie in Jules' bed, and Rue holds out the PILLS that Ashtray gave her in Episode 1.

JULES
What is it?

RUE
No idea.

JULES
And what's it do?

RUE
No clue.

JULES
Didn't you just get out of rehab?

RUE
Yeah.

JULES
Should I be concerned?

RUE
Maybe.

A beat.

JULES
I feel like this isn't a good idea.

Rue with all her charm...

RUE
I kinnnndddda disagree.

BACK TO:

35 INT. JULES' BEDROOM - BLANKET FORT - ANYTIME (EP1N21) 35

ANGLE ON: Rue.

RUE
Do you feel anything?

JULES
No. Do you feel anything?

RUE
No.

A long beat.

JULES
What's wrong, Rue?

WE PUSH IN ON: Rue's face, as she starts to cry GLITTERY, GOLD TEARS.

RUE
I'm just so happy.

AND WE REVERSE PUSH IN ON: Jules' face, COVERED IN GLITTER, as she smiles the biggest smile.

JULES
Me too.

As they lean in nose to nose.

RUE
Woah.

They both laugh.

RUE (V.O.)
I know you're not allowed to say it... but drugs are kinda cool.
(beat)
I mean, they're cool before they wreck your skin...

SLAM CUT TO:

36 INT. RUE'S HOUSE - EVENING - BEGINNING OF SUMMER (RFBE1) 36

A PARAMEDIC rolls unconscious Rue over, rips her urine soaked SHORTS down and injects her with NARCAN.

RUE (V.O.)
... And your life.

The Paramedic turns to Gia standing in the hallway, catatonic.

RUE (V.O.)
...and your family. That's when they get uncool.

PARAMEDIC
I'm going to need you to grab me a towel.

Gia stands in the door frame motionless.

PARAMEDIC (CONT'D)
Can you grab me a towel?

Gia doesn't move.

CUT TO:

37 I/E. RUE'S HOUSE - EVENING (RFBE1) 37

As Rue is wheeled out on a STRETCHER, through the living room, and loaded into an AMBULANCE.

RUE (V.O.)
It's actually a very narrow window of cool.

Gia stands alone in the house. A POLICE OFFICER enters.

POLICE OFFICER
I'll wait with you until your mother comes home.

The Officer watches Gia.

POLICE OFFICER (CONT'D)
You want to watch some TV?

Gia nods, yes.

ANGLE ON: THE AMBULANCE DOORS SLAM SHUT, SIRENS BLARE, and it speeds off.

RUE (V.O.)
And once you pass through that window of cool...

BACK TO:

38 EXT. SCHOOL - DAY (D1) 38

Rue looks at Jules, emotional.

RUE
It's kinda embarrassing.

Jules looks at her.

RUE (CONT'D)
I just know everyone knows...

JULES
I don't want to turn this into a competition...

She holds out her BANDAGED ARM.

JULES (CONT'D)
But I win.
(a beat)
Like for a multitude of reasons.

RUE
I get it. I just don't want to deal with all the questions...

Jules smiles.

JULES
Rue, I still win.

Jules takes Rue's hand as they start to walk across CAMPUS. WE FOLLOW.

JACK ROSE (FKA LONER KID) walks past them. Notices Rue.

JACK ROSE
Wait, you're alive?

As Rue looks back to Jules.

RUE *
Like, what the fuck? *

ANGLE ON: BB, as she sees Jules and Rue walk down the hallway, holding hands. She turns to Maddy and Cassie as they walk together.

BB
Oh shit, that's the girl who tried to commit suicide at McKay's.

MADDY
Wait, what?

BB
Oh I forgot. You guys both was fucking.

MADDY
Why does everybody think we fucked?

CUT TO:

A39 EXT. MCKAY'S HOUSE - POOL - NIGHT (FLASHBACK TO EP 1) A39

Maddy and Tyler hook up in the pool as everyone watches and records it.

CUT TO:

39 INT. MADDY'S BEDROOM - LAST NIGHT (MNFBN1) 39

Maddy, in an ANTI-WRINKLE SHEET-MASK made to look like a puppy, lays in bed texting Nate.

AS WE MATCH CUT BACK AND FORTH WITH: Nate, sitting on the couch with Aaron and Cal, watching Sunday Night Football.

MADDY: 1. You broke up with me 2. I was sooooo drunk

NATE: So u did fuck him?

MADDY: Stop asking. It's none of your business.

NATE: Answer the question.

MADDY: Ugh. I literally don't remember anything.

NATE: Did u black out?

Maddy thinks for a beat. *This could be her out.*

MADDY: When u black out u don't remember blacking out.

MADDY: But yea basically

BACK TO:

40 EXT. SCHOOL - DAY (D1) 40

Maddy sighs as she continues to walk across the campus with Cassie and BB.

MADDY
Ugh. I feel like alcohol's not good for me.

BB
So you *DID* fuck him? *

MADDY
Honestly, I think I blacked out. *

BB
For real? *

CASSIE
Maddy. *

As they run into KAT.

BB *
Oh look, it's our new sex-pert.

Maddy gives her a big hug. *

MADDY
Congratulations, bitch.

SOUND FADES OUT -

RUE (V.O.)
Now, when Kat told BB, she knew she'd tell Maddy, and Cassie, and like the rest of fucking planet earth...

As Maddy and Cassie hug her before walking away.

CUT TO:

41-43 OMITTED 41-43

44 INT. SCHOOL - BIO CLASSROOM - DAY (D1) 44

Kat walks into bio as the BIOLOGY TEACHER carries a MODEL UTERUS across the room.

RUE (V.O.)
- but that was kinda the point. She was just super relieved it was no longer A Thing.

Kat takes a seat at an open station and pulls out her COMPUTER.

Seconds later, ETHAN (17), scrawny and handsome, sits down at her table.

ETHAN
Hey, I'm Ethan.

KAT
Please don't be a mass shooter.

ETHAN
(shocked)
What?

KAT
Sorry, it was honestly just like, the first thought that came into my head.

ETHAN
Do I give off shooter vibes?

She appraises him.

KAT
Ehhh...

ETHAN
Really?

KAT
I don't know, what's your reddit username?

ETHAN
IncelUprising.
(a beat)
That was a joke.

She smiles.

KAT
I'm Kat.

ETHAN
I'm Ethan.

KAT
Yeah, you said that.

They smile at each other.

BIOLOGY TEACHER
Okay, listen up everybody. Welcome to Biology 301. *

BACK ON: Ethan and Kat as they glance at each other again. *

CUT TO:

45 INT. SCHOOL - THEATRE CLASS - DAY (D1) 45

WE DOLLY ACROSS the FACES OF THE STUDENTS as the theatre teacher, MRS. APPLEGATE, talks.

MRS. APPLEGATE
So lets start with a little improvisation. I'd like each of you to get up and tell us a five minute story about your summer.

AND WE LAND ON: Rue, who SLOWLY SINKS BELOW FRAME.

MRS. APPLEGATE (CONT'D)
Looks like Rue is our first volunteer.

Rue, still out of frame:

RUE (O.S.)
Please don't do this to me.

MRS. APPLEGATE
C'mon everybody. Make her feel welcome.

A limp applause.

CUT TO:

46 INT. SCHOOL - THEATRE CLASS - STAGE - MOMENTS LATER (D1) 46

ON RUE: In silhouette. Her heart racing.

The crack of the STAGE LIGHTS. As her face lights up the frame.

RUE
(quietly)
A memory?

MRS. APPLEGATE
Anything that made an impact on you this summer.

WE SEE: Rue's shoulders begin to tense up. Her eyes squint.

RUE
I don't... um...

MRS. APPLEGATE
Relax your body. Release the tension... And just breathe.

Rue tries to breathe. Her voice trembles.

RUE
Um, this summer?

MRS. APPLEGATE
Yes.

A beat.

CUT TO:

47 INT. HOSPITAL - CORRIDOR - DAY (RFBD2) 47

PUSH IN ON: Leslie, signing the OUTTAKE FORMS, receiving instructions from a NURSE:

NURSE
We recommend taking her directly to the rehabilitation center.

As Leslie nods -

PUSH IN ON GIA, watching, as Rue, in her HOSPITAL GOWN playfully does a moonwalk towards her.

As Rue turns, WE SEE through the open back, she's wearing MEN'S ALIEN PATTERNED BOXER BRIEFS.

ON GIA, still traumatized and hesitant to laugh. But as Rue continues to clown, she finally gets Gia to crack a smile.

WE HEAR: the guitar from Bobby Womack's version of FLY ME TO THE MOON **(*** seriously, listen to it ***)**

BACK TO:

48 INT. SCHOOL - THEATRE CLASS - CONTINUOUS (D1) 48

RUE, ON STAGE:

RUE
I'm having a hard time... um, remembering... anything.

MRS. APPLEGATE
Just tell us a specific memory.

RUE
I, uh, was with my mom and sister. And we, uh- we were listening to this song.

CUT TO:

49 INT. LESLIE'S CAR - DAY (RFBD2) 49

Rue, still in her HOSPITAL GOWN, turns up the volume on the Bobby Womack track and smiles.

And right as the HORNS KICK IN -

A50 **A FLOOD OF MEMORIES** (****note to production:** 35mm that we will pick up in existing pre-lit locations. Most will be improvised). A50

- As Rue snorts an OXYCONTIN.

- Gets wheeled out on the STRETCHER towards the AMBULANCE.

- In her living room dancing with Gia, singing along to Bobby Womack as Leslie laughs.

RUE & GIA
(singing along)
Let me play among the stars / Let me see, Oh I wanna see what spring is like / On Jupiter, Jupiter and Mars.

- Having a screaming argument with Leslie in the kitchen.

- Smiling. Laughing. In bed with Leslie. Gia. Dancing in the living room. Walking down the street. At Fezco's. All the drugs. All the highs. All the lows. Everything that's clear. Everything that's fuzzy.

BACK TO:

50 RUE. ON STAGE. (D1) 50

Under the SPOTLIGHT. THE SONG FULL VOLUME. As Rue trembles.

RUE
And, uh... And, uh...

BACK TO:

50A - Rue and Gia singing along in the living room. And as the SONG FADES OUT - 50A

CUT TO:

50B INT. HOSPITAL - ICU - NIGHT (RFBD3) 50B

CLOSE ON: Rue, as she wakes up from her overdose. A PANICKED BREATH. She's disoriented and scared.

She notices an IV in her arm. And as she looks around the room, she sees both Gia and Leslie sleeping on a CHAIR and a COT beside her.

HOLD ON: Rue, as she begins to realize what happened. And how she got here. And even though she wants to ask questions, she doesn't want to wake them.

WIDE FROM THE NURSES' STATION ON: Rue's hospital room, the windows lit up golden amber amidst the darkness.

CUT TO:

51 OMITTED 51

52 INT. SCHOOL - THEATRE CLASS - CONTINUOUS (D1) 52

As WE SEE TEARS begin to run down RUE's face. And she quickly turns away from the light.

ANGLE ON: LEXI, sitting in the class. She looks at the Teacher. Looks at Rue on stage, her back to us, in her RED HOODIE.

Behind her:

CLASSMATE #1
(whispers to a friend)
She's a mess, dude.

CLASSMATE #2
Honestly, I bet it's brain damage.

Lexi turns around, angry.

LEXI
You are fucking rude.

Rue bolts from the class -

CUT TO:

53 OMITTED 53

54 INT. SCHOOL - BATHROOM STALL - MOMENTS LATER (D1) 54

WE TRACK WITH: Rue as she enters a bathroom stall.

QUICK CUTS: She digs a PLASTIC BAGGY OF PILLS out of her SOCK.

She crushes a PILL with a DOLLAR BILL on the back of her PHONE CASE.

As she leans down to snort it, there's a knock on the stall door.

RUE
Hold on!

Rue panics.

She quickly blows the POWDER into the toilet along with the BAGGY OF PILLS. She hesitates for a split second and flushes it.

AS WE HEAR...

LEXI (O.S.)
Rue, it's me!

She opens the door. The moment Rue sees her face, her head drops.

RUE
Fuck. Fuck. fuck.

LEXI
Are you okay?

RUE
You're so stupid, Lexi.

This hits Lexi hard.

LEXI
What? Why?

RUE
Because I flushed everything down the toilet.

Lexi starts to tear up.

LEXI
I just came to check on you.

Rue turns on her -

RUE
I don't want you to fucking check on me.
(MORE)

RUE (CONT'D)
Whether I'm fine or not fine, what difference are you going to make? You gonna give me life advice? You gonna help me?

LEXI
You're like one of my best friends...

RUE
Give me a break, Lexi. Just because I've known you since fucking pre-school doesn't mean we're best friends.

Lexi gets upset.

LEXI
You can say all this stuff now but what happens in three days when you knock on my door asking me to piss in some Tylenol bottle or something? You gonna tell me the exact opposite? How we've known each other since pre-school and we're best friends? How you just want this one last favor? It's like you have split personality disorder. And sorry if I miss the old you.

Lexi walks out of the bathroom. Rue looks in the mirror.

CUT TO:

55 EXT. APARTMENT COMPLEX - DAY (D1) 55

TYLER smokes a CIGARETTE on his porch as he talks on the PHONE to somebody.

WE SEE: NATE'S TRUCK parked on the street.

ANGLE ON: Nate, as he watches Tyler.

CUT TO:

56 EXT. MALL - PARKING LOT - DAY (D1) 56

Nate watches as Tyler parks and heads inside.

CUT TO:

57 INT. MALL - DAY (D1) 57

FROM NATE'S POV: WE SEE Tyler manning a SUNGLASSES KIOSK -

Nate starts to leave - but an AD catches his eye. *

He fixates on an AD OF A BEAUTIFUL GIRL IN A PEACH LACE BABYDOLL DRESS WITH BLACK GARTERS AND PEACH CONVERSE.

CUT TO:

58 EXT. SUBURBAN STREETS - EVENING (E1) 58

Rue rides her bike toward a church in the distance.

CUT TO:

59 INT. NA MEETING HALL - EVENING (E1) 59

Rue sits in the back of the NA meeting. An older man, ALI, (50s, black) is the speaker.

ALI
My name is Ali, and I'm an addict. Actually, addict's a nice word for it. I was a stone cold crackhead.
(laughter from the group)
I was also a firefighter... so I thought, you know, the two things might cancel each other out... As long as I save lives, I'm well within my right to destroy my own.

He gives the group a sly grin before turning dead serious.

ALI (CONT'D)
Problem was... I was also a father. To two young girls.

ANGLE ON: Rue with her HOODIE up.

RUE (V.O.)
The first time I tried Oxycontin I was thirteen.

60 INT. RUE'S HOUSE - LESLIE'S BEDROOM - LATE AFTERNOON (RFBD36) 60

CLOSE ON: A BOTTLE OF OXYCONTIN 20 MGS.

13-YEAR-OLD RUE opens the cap and takes one out. She looks at it for a beat.

RUE
What do these feel like?

She turns to her dad, ROBERT, who lays in bed next to her. He's sick and looks it. Gaunt and emaciated from chemotherapy.

ROBERT
They're the absolute worst.

RUE
Open up.

She places the PILL on his tongue. And gives him SOME WATER THROUGH A STRAW.

RUE (V.O.)
I used to take care of my Dad after school because my Mom had to take a second job to cover the medical bills.

WE WATCH as Rue puts CHAPSTICK on her dad's lips. Wets his mouth with one of those STICK SPONGES.

RUE (V.O.)
A state issued nurse would come by every day for two hours but she'd legit just play Candy Crush on her phone.

A beat as she watches her dad slip in and out of consciousness.

RUE (V.O.)
But anyway, point is... he had like a bunch of pills.

ANGLE ON: The NIGHTSTAND DRAWER as it's opened to reveal dozens and dozens of PILL BOTTLES.

Rue takes a deep breath and pops an OXY.

CUT TO:

61 INT. RUE'S HOUSE - LESLIE'S BEDROOM - LATE AFTERNOON (RFBD36)1

Rue and Robert lay in bed together and watch "BORN YESTERDAY" with JUDY HOLLIDAY.

They're both dying with laughter.

RUE (V.O.)
He was too out of it to know I was high. But afterward -

ANGLE ON: Robert as he turns to Rue, holds her hand limply.

ROBERT
I always have the best time with you.

CLOSE ON: RUE.

As she does her best to hold back the flood of emotion inside of her.

RUE
(smiles)
Me too.

PRE-LAP: A ROUND OF APPLAUSE.

BACK TO:

62 INT. N.A. MEETING HALL - EVENING (E1) 62

After the meeting. Various PEOPLE chatter.

Rue makes her way over to the MEETING SECRETARY, PHILLIP, A LONELY LOOKING DUDE WITH A PONYTAIL. Rue pulls a crinkled MEETING SLIP out of her HOODIE.

RUE
Um, I'm gonna need you to do me like a really big favor. I was supposed to attend like a bunch of other meetings that I didn't actually attend so um, can you backdate this slip?

Phillip is appalled.

PHILLIP
Ethically that's a line I will not cross.

Rue leans in and whispers...

RUE
What if I suck your dick?

A beat. As we see the wheels turning in Phillip's head.

PHILLIP
...Like in my car?

RUE
I'm seventeen, you creep. Sign it.

CUT TO:

63 CLOSE ON: (E1) 63

The SLIP being signed.

CUT TO:

64 INT. RUE'S HOUSE - KITCHEN - NIGHT (N1) 64

Rue slaps the SIGNED SLIP in front of Leslie, who sits at the kitchen table.

As Rue starts to walk toward her bedroom:

LESLIE
Rue?

She stops.

LESLIE (CONT'D)
I love you.

RUE
I love you, too.

CUT TO:

65 INT. JULES' BEDROOM - NIGHT (N1) 65

Jules lays in bed, kinda watching FEMALE PRISONER 701: SCORPION, but mainly surfing TUMBLR. *

Her PHONE buzzes. She looks at it:

It's a NEW MATCH on SCRUFF.

She sits up. Opens the profile. **SHYGUY118**. A YOUNG SHIRTLESS GUY in a PAIR OF BRIEFS. Despite not seeing his face, *we feel like* he's handsome.

His profile reads: **18/Cis M. New to this. No hookups. Looking for someone/something real.** *

Jules gets a message.

Shyguy118: Hey

Jules bites her lip, excited...

CUT TO:

66 INT. KAT'S HOUSE - LIVING ROOM - NIGHT (N1) 66

Kat and her PARENTS sit in front of a TV, watching a reality show, eating dinner.

Kat gets a text from **MADDY: wait... is this u???**

Kat opens the LINK to the SOUND OF FUCKING - she closes it immediately.

KAT
Um, I'll be right back.

No one says anything as she gets up -

67 INT. PORNHUB VIDEO - NIGHT (EP1N21) 67

WE HEAR A CLICK.

AND WE SEE a hand grabbing a fistful of sweaty hair. The back of a girl's head. She coughs. Gags. O.S., the sound of WES...

WES (O.S.)
Oh fuck.

As the iPHONE CAMERA pans down her body from behind and we realize this is a recording of Kat having sex with Wes. But we don't see anyone's face.

68 INT. KAT'S BEDROOM - CONTINUOUS (N1) 68

ANGLE ON: KAT'S FACE WATCHING. A look of total shock.

She SLAMS her COMPUTER SHUT.

KAT
(on the verge of tears)
Fuck. Fuck. Fuck.

A beat. She opens her COMPUTER again. Looks at the video again, closely. There's no identifying details.

She flags the video as inappropriate.

And then quickly texts Maddy back.

Kat: ew wtf. No lol.

Maddy: ok lol.

Maddy: but ppl r saying its u

Kat: whos saying its me?

Maddy: anons on yik yak

AS WE HOLD ON: Kat's face, a panic begins to set in.

RUE (V.O.)
She never admitted it, and no one could ever prove it, but we all knew it was her.

CUT TO:

69 INT. SCHOOL - HALLWAY - DAY (D2) 69

Kat walks down the hallway and everybody slowly turns to look at her.

She pushes through a door, and as it slams shut...

SLAM CUT TO:

70 INT. SCHOOL - BATHROOM STALL - CONTINUOUS (D2) 70

Kat THROWS UP. She pushes the door open and walks back out into the hallway, where...

71 INT. SCHOOL - HALLWAY - CONTINUOUS (D2) 71

Nobody notices her.

RUE (V.O.)
Or, I don't know, I guess for Kat it probably felt like we all knew. That's the weird thing about the internet. Ten people can feel like the whole world.

72 INT. SCHOOL - HALLWAY - DAY (D2) 72

Troy is at his locker. Kat walks over to him, and then pretends to TIE HER SHOELACES.

KAT
Meet me in the cafeteria in five minutes. We need to talk.

TROY
Why?

73 INT. SCHOOL - CAFETERIA - 5 MINUTES LATER (D2) 73

It's completely empty except for Kat and Troy.

TROY
It wasn't me, Kat. I told Roy not to post it... *but it's not like he used your name.*

KAT
It doesn't matter, he's still sending it to people and saying it's me. I don't want my life fucking ruined and I'm sure you don't want to end up on a sex offender list.

TROY
I'm not a sex offender.

KAT
It's child pornography you dumb fuck.

TROY
But we're all under 18. Children can't make child pornography.

KAT
Troy, google it.

TROY
I'm not gonna google child pornography.

KAT
Fuck it. I'll just go to the police.

Kat starts to walk away.

TROY
Okay. Okay. Okay. I get it. What do you want...?

KAT
First, for you to delete the video off your phone and whoever else's it was sent to -

TROY
Okay. Done...

KAT
And to tell Wes to tell everybody it's *not me.*

TROY
Okay. Done.
(a beat)
Is that it?

As Kat thinks for a beat -

RUE (V.O.)
So even though Roy and Troy tried to put an end to it...

74A-B QUICK CUTS (D2): 74A-B

- ON TROY, in the hallway, talking to a RANDOM CLASSMATE: *

TROY
Kat? Nah... it was some other bitch.

- ON ANOTHER CLASSMATE, in bio class, talking to ROY (D3):

ANOTHER CLASSMATE
But I thought you said it was Kat?

ROY
Yeah, but I mixed the bitch up.

RUE (V.O.)
By the end of the week...

CUT TO:

75 INT. SCHOOL - ART CLASSROOM - DAY (D4) 75

Kat and Jules text each other as they watch a slideshow on the projector.

Jules: So wait, that wasn't you? *

Jules: really? *

Kat: Ugh no *

Kat: I don't do private school brotards. *

A beat as Jules begins to smile. Then, OVER THE PA SYSTEM:

ANNOUNCEMENT
Katherine Hernandez, please report to the Principal's office. Katherine Hernandez to the Principal's office.

Jules looks at Kat. *

On Kat, as she mouths the word **FUCK** and gets up nervously. *

CUT TO:

76 OMITTED 76

77 INT. SCHOOL - PRINCIPAL HAYES' OFFICE - MOMENTS LATER (D4) 77

Kat sits across from PRINCIPAL HAYES.

PRINCIPAL HAYES
I heard a very disturbing rumor.

KAT
About what? What do you mean?

PRINCIPAL HAYES
Um, that there was, uh, a recording of you engaged in... sexual activities.

Kat tries to remain calm.

PRINCIPAL HAYES (CONT'D)
...Something to that effect. And it's being shared amongst the students.

A long beat as WE PUSH IN ON: Kat.

KAT
Are you talking about the video where the girl's getting banged from behind? Because like, no it's not me, but out of curiosity, what could have possibly lead you to believe it was me?

PRINCIPAL HAYES
I just want to make clear that I haven't personally seen the video, I was simply relaying a concern that -

KAT
Is it the fact that the girl in the video is overweight?

PRINCIPAL HAYES
I'm not jumping to conclusions here, Katherine.

KAT
I'd appreciate it if everyone would stop talking to me about it as if it was. Because frankly, it's offensive. I mean, it's one thing for my classmates to body-shame me but its a whole 'nother thing for you to. It's dehumanizing, it's discriminatory and it just goes to show you how systemic and insidious body-terrorism truly is...

A long beat.

PRINCIPAL HAYES
I'm... I cannot apologize enough. And I give you my word, I will do everything in my power to put an end to this rumor.

As Kat walks out... a small smirk forming on her face.

RUE (V.O.)
And so in the same way that mass shootings, sex scandals, and stolen elections do - the whole thing blew over pretty quickly and we all moved onto the next thing...

CUT TO:

78 OMITTED 78

79 INT. SCHOOL - CAFETERIA - DAY (D5) 79

CLOSE ON: An overly enthusiastic football COACH. As he descends the stairs into the cafeteria.

COACH
You guys pumped?

A CHEER from the STUDENTS.

COACH (CONT'D)
I can't hear you! ARE YOU PUMPED???
(a roar)
ARE WE GONNA WIN?
(a roar)
Let's hear it for the East Highland Blackhawks.

The Students erupt in BIRD CAWS. As AGGRESSIVE SKRILLEX-ESQUE EDM STARTS TO PLAY. The FOOTBALL TEAM, lead by Nate, enters to a LOUD ROAR as the CHEER SQUAD spills into the cafeteria and begins a routine.

CAMERA LANDS ON: Rue, Jules, and Kat, bewildered and thoroughly unimpressed with the fanfare. Rue notices Lexi a few tables over, sitting by herself.

ANGLE ON: Nate, as he watches Maddy lead the cheer routine.

ANGLE ON: Maddy, as she catches a glimpse of Nate watching her. She whips her head and begins to gyrate more than this particular routine calls for.

ANGLE ON: Cassie, who quickly follows suit for fear of messing up the choreography. She glances into the CROWD to see a HOT JUNIOR (17), who we'll come to know as DANIEL, whisper something to his FRIEND. **(**More on that later).**

ANGLE ON: BB, as she pumps her arm and dances in her seat to the beat.

ANGLE ON: Kat, as she notices Ethan nearby, glancing over at her.

BACK TO: Rue and Jules.

JULES
I one hundred percent do not feel safe right now.

80 EXT. SCHOOL - PARKING LOT - DAY (D5) 80

As Maddy, BB, and Cassie walk to their CARS - they spot Nate and McKay talking in the parking lot.

Nate turns:

NATE
Yo, Maddy.

MADDY
What do you want?

NATE
To give you a ride home.

MADDY
(she rolls her eyes)
Why?

He shrugs, smiles.

MADDY (CONT'D)
I hate you.

NATE
I know. Get in.

As Maddy gets into NATE'S TRUCK -

ANGLE ON: McKay giving Cassie a kiss.

CASSIE
Just so you know? I literally can't do anything until I shower.

MCKAY
I don't mind you sweaty.

CASSIE
Everyone says that but it's never true.

McKay clocks her use of the word "everyone" -

CUT TO:

81 EXT. ORANGE GROVE - DAY (D5) 81

WE HEAR RUE AND JULES LAUGHING and they come FLYING THROUGH FRAME as they race through the orange grove.

Jules beats her to the open field and stops her bike as Rue catches up.

RUE
You wanna come over tonight for dinner?

JULES
I wish, but my Dad wants to like, have a capital F, capital D - Family Dinner, which is weird because it's just him and I and we eat dinner together like every night.

Rue laughs.

RUE
Well what are you doing after?

JULES
Probably gonna do some homework.

RUE
Oh ok. Cool.
(a beat)
Well, maybe come over Sunday or something. My mom keeps asking to meet you.

JULES
Aw, you talking to your Mama about me?

Rue blushes and shakes her head.

RUE
No.

Jules smiles and rides off.

WE HOLD ON RUE, embarrassed.

RUE (V.O.)
I'm such a loser.

ANGLE ON: Wind blows through the trees as the sky darkens.

Rue looks up. A drop of rain hits her cheek.

CUT TO:

82 INT. NATE'S TRUCK - MOMENTS LATER (D5) 82

A light rain on the windshield as he drives. Maddy looks out the window -

NATE
Look, Maddy I know that -

Maddy reaches over and turns up the MUSIC drowning out his voice.

CUT TO:

83 EXT. RUE'S HOUSE - DAY (D5) 83

As the MUSIC continues to play -

ON RUE, with her HEADPHONES in, as she rides up and drops her BIKE on the front lawn -

CUT TO:

84 INT/EXT. RUE'S HOUSE - HALLWAY - MOMENTS LATER (D5) 84

As she walks down the hall to her room, HEADPHONES still in.

CUT TO:

85 INT. RUE'S BEDROOM - CONTINUOUS (D5) 85

A SERIES OF SHOTS as she starts to rifle through her room, looking for drugs.

In her DRAWERS, under her MATTRESS, in her PLANTS, etc. *

WE CIRCLE AROUND Rue to see Gia, standing at the end of the hallway. She says something. Rue takes out her HEADPHONES.

RUE
What?

GIA
What are you looking for?

RUE
Nothing.

BACK TO:

86 OMITTED 86 *

87 INT. MAC - DAY (D5) 87

AS Kat walks up to the counter with a HUGE HAUL. The CLERK rings her up -

CLERK
Cash or credit?

ANGLE ON: Kat, who turns to REVEAL: Troy, who sighs before handing over a DEBIT CARD.

CUT TO:

88 INT. MALL - MOMENTS LATER (D5) 88

As Kat walks out of MAC carrying a SINGLE BAG... while Troy hustles in tow carrying THREE MORE.

CUT TO:

89 OMITTED 89

90 INT. CASSIE & LEXI'S HOUSE - LIVING ROOM - SAME TIME (D5) 90

As McKay sits across from Suze, a GLASS OF WINE in her hand.

SUZE
Christopher McKay.

MCKAY
...Yup.

SUZE
Drove down from college for the weekend?

MCKAY
Yup.

SUZE
Y'know my first boyfriend played D1 football, too.

MCKAY
...Cool.

SUZE
So what's in store for Friday Night?

CUT TO:

90A-91 OMITTED 90A-91 *

92 INT. CASSIE & LEXI'S HOUSE - LIVING ROOM - DAY (D5) 92

ON: Suze and McKay.

SUZE
Cassie is smitten like a kitten with you.

MCKAY
Yeah, she's cool.

SUZE
I tell ya, it's not easy to hold her attention. Mm-mm. Like mother, like daughter.

He gets a little bit uncomfortable.

SUZE (CONT'D)
She's a good girl, Christopher. And she's got a good heart.
(beat)
Handle with care.

As Cassie comes bounding down the stairs.

CASSIE
Mom, stop talking to him!

Suze turns to McKay.

SUZE
(whispers)
I've been dismissed.

As Suze walks away and upstairs -

CASSIE
Thank you.

She turns to McKay, who smiles.

CASSIE (CONT'D)
Hey.

MCKAY
Hey.

PUSH IN ON: Cassie.

CASSIE
You want to watch a movie?

CUT TO: *

93/94 EXT. MADDY'S HOUSE - DAY (D5) 93/94

A steady rain as Maddy slams the TRUCK DOOR. Nate rolls down the window, calls out:

NATE
Maddy, why don't you let me take you out tonight. *

MADDY
I don't know, text me.

WE LEAD MADDY as she walks to her front door. A small smile on Nate's face. *

CUT TO:

95 INT. JULES' HOUSE - KITCHEN - LATE AFTERNOON (D5) 95

As Jules' Dad, DAVID, cooks dinner, she sits at the table, texting SHYGUY118.

Shyguy118: so its just u and ur dad?

Jules: yeah

Shyguy118: wheres ur mom?

Jules: its a long story

Shyguy118: I'm sorry, i dont mean to pry [heart emoji] im just fascinated by u

Jules: well thats nothing to be sry about lol. i havent talked to her in a little bit

Shyguy118: that's gotta be tough. i get it tho. My dad left when i was a kid. But i think i was better off, cuz he was an asshole.

DAVID
Alright, no cell phones during dinner.

Jules: dinner. gtg. Talk later?

Shyguy118: ttyl <3

JULES
Ugh, I have like no attention span for real life.

DAVID
Shut up, smart ass.

CUT TO:

95A EXT. SUBURBAN STREETS - DUSK (DUSK5) 95A *

Rue rides her BIKE in the pouring rain. *

96 EXT. FEZCO'S HOUSE - DUSK (DUSK5) 96

Rue drops her BIKE in the overgrown grass of the front yard. Knocks on the door.

VIA THE SURVEILLANCE CAMERA.

ASHTRAY (O.C.)
What do you want?

Rue gives Ashtray the middle finger.

RUE
Open the fucking door, Ashtray.

QUICK CUTS: As FOUR DIFFERENT deadbolts and locks are opened.

CUT TO:

97 INT. FEZCO'S HOUSE - CONTINUOUS (DUSK5) 97

As Rue enters the house -

FEZCO (O.S.)
Who is it?

ASHTRAY
Rue.

FEZCO (O.S.)
Nah, dude. Tell her to come back later.

As Rue walks into the living room soaking wet.

RUE
Too late, biyyytch.

Fezco's using a MONEY COUNTER to band up STACKS OF HUNDREDS. He sees her and immediately turns real serious.

FEZCO
Hold on, hold on. You can't be in here right now -

RUE
Look at you, cash money.

She heads down the hall towards his room.

FEZCO
No, no.

RUE
I need some OC's and some socks.

FEZCO
I can't help you right now. You gotta go.

She walks down the hall and into FEZCO'S BEDROOM. Fezco hops up and follows as she opens his dresser.

FEZCO (CONT'D)
For real, Rue. I ain't fucking playing with you. C'mon. You can't be in here.

RUE
Fez. I'm fucking drenched. And, uh, I'm out of drugs. So don't be a dick.

She takes off her pants. She's wearing bike shorts underneath.

FEZCO
Oh my god. That's not my problem. You gotta get up out my house right now before these motherfuckers come through.

Rue pulls Fez's socks on.

RUE
All I need is some OC 20s and some xannies, and I can be gone.

Rue looks over her shoulder and she sees in the bedroom across: FEZCO'S GRANDMOTHER in a hospital bed. The room is dark. It looks like she's in hospice care.

FEZCO
(getting annoyed)
Yo, I'm tryna tell you.
(MORE)

FEZCO (CONT'D)
I don't got shit right now. Come back in a few hours, I got you, whatever you need. But right now, you gotta get the fuck up out my house.

RUE
I know you have something, Fez.

She walks out into the hallway past Fezco and flops down onto his COUCH.

FEZCO
I just told you, I don't got shit for you. C'mon. My guy's 'bouta come through and I don't want you here when he gets here. You understand?

RUE
Give me drugs.

FEZCO
This is dead serious.

The CELLPHONE on the table rings once. And then hangs up. He looks at the phone and then back to Rue.

FEZCO (CONT'D)
I could fucking kill you right now.

Fezco yells out to Ashtray.

FEZCO (CONT'D)
Ash, he's here.

ANGLE ON: Ashtray, as he circles the house flipping all the BLINDS from the up position to down.

FEZCO (CONT'D)
Look, I'm serious, Rue. Sit right there, shut your mouth and be cool. These dudes ain't fucking around.

Fezco stacks the CASH and BAGS it. He reaches in between the couch cushions and pulls out a GLOCK. Pops the MAGAZINE, makes sure it's loaded and pops it back in.

RUE (V.O.)
I won't lie. That's when I started getting scared. I'm all good with drugs till guns start coming out.

Fezco tucks it back into the cushions.

As Fezco walks to the front door, WE PUSH IN ON: Rue, as she looks around nervously.

CUT TO:

98 EXT. APARTMENT COMPLEX - EVENING (E5) 98

WE SEE Tyler leave his apartment and get into his CAR.

WE PAN WITH HIM as he drives away and CAMERA LANDS on Nate, sitting in his TRUCK.

CUT TO:

99 THE BED OF NATE'S TRUCK. (E5) 99

As he reaches over the side to pull out a DUFFEL BAG. He pulls out a FLATHEAD SCREWDRIVER and a FLATTENED WIRE HANGER. Puts both in his HOODIE.

CUT TO:

100 EXT. APARTMENT COMPLEX - EVENING (E5) 100

As Nate walks up to Tyler's apartment. *

He looks around, then climbs over the BALCONY RAILING.

And slides the GLASS DOOR open as he quickly enters the darkened apartment.

CUT TO:

101 INT. CASSIE & LEXI'S HOUSE - LIVING ROOM - EVENING (E5) 101

Cassie and McKay lay on the couch watching the movie FEAR.

MCKAY
Coming out of East Highland, I've held the state record for receiving yards the last two years in a row. I mean, I had over fourteen hundred yards last year alone. I broke Highland county records in receptions, yards per game, 112 yards per catch and yards after the catch. And I can fucking block. And now this coach won't start me? Doesn't think I've earned my due? It's bullshit.

CASSIE
But don't they do that with like, all freshmen?

MCKAY
But look at my stats. Like, how did I get here? It's just so frustrating.

CASSIE
(playfully)
...you wanna kill him?

MCKAY
What?

CASSIE
We should kill him.

McKay doesn't laugh.

MCKAY
It's not funny, this motherfucker like, pisses me off.

She leans in and rests her head on McKay's shoulder. Starts to kiss his neck.

CASSIE
I think you just have to give it time.

MCKAY
Yeah...

A beat. She leans in and whispers to him:

CASSIE
I thought about you all week. I'm dying to fuck you.

She moves her hand toward his crotch.

MCKAY
Why do you always have to make things sexual?

She pulls back, hurt.

CASSIE
What?

MCKAY
I'm like, trying to have a real conversation with you.

As she climbs off of him.

CASSIE
I'm sorry.

A long beat between them.

MCKAY
It's cool, Cassie. It's alright.

CUT TO:

102 INT. FEZCO'S HOUSE - DUSK (DUSK5) 102

CLOSE ON: A fucking terrifying dude with a ton of FACE TATTOOS. This is MOUSE (40).

He looks at Fezco, he looks at Ashtray, he looks at Rue.

MOUSE
This your bitch?

FEZCO
Nah, fam. She's like my little sister.

Mouse looks at RUE and holds out a limp hand. With a grin -

MOUSE
Nice to meet you sis.
(beat)
I'm Mouse.

Fezco watches as Rue hesitantly shakes his hand.

RUE
Hey.

Mouse looks over his shoulder at a SKINNY DUDE WITH METH EYES (CUSTER) and a BACKPACK.

MOUSE
Gimme the bag Custer.

Custer hands him the BAG. He starts to unload it.

MOUSE (CONT'D)
So I got a 100 OP OC 80's. 500 Xanny bars. 500 20's of Addy.
(MORE)

MOUSE (CONT'D)
I'm low on vikes, only got 50. A quap of this Cali medicinal. And an OZ of Molly.

On Rue's stunned face...

RUE (V.O.)
Yoooo....

MOUSE
What's the math, Custer?

CUSTER
Twenty five, fifteen, eleven hundred, thirty five, seven, seven, twenty five... Seven thousand seven hundred and fifty.

Fezco nods and pulls out his BAGGY OF CASH.

MOUSE
Sure you don't want any Fentanyl?

Rue's eyes go wide -

FEZCO
Nah, too many OD's. I don't want the heat.

MOUSE
(catches Rue's glance)
What about you lil sis? You ever try Fentanyl?

FEZCO
Nah, she's good.

Mouse doesn't break eye contact with Rue.

MOUSE
You gonna let your big brother talk for you?

RUE
Um, I don't know.

She looks at Fezco who stares her down -

MOUSE
Don't look at him. Look at me.
(beat)
You ever try it?

RUE
(hesitantly)
No.

We can sense Fezco's anxiety growing.

FEZCO
For real, Mouse I don't wanna be fucking with that shit.

Mouse ignores him. He pulls out A 50/MCG TRANSDERMAL. And a SMALL DEER SKINNER.

MOUSE
You know that feeling when you cum so hard you can't see and hear shit?

Rue looks at the PATCH. As Mouse slices the corner.

RUE
Yeah.

MOUSE
You like that feeling?

A small bit of GEL pools on the tip of the blade.

RUE
(nervously giggles)
Yeah...

He raises the tip of the deer skinner toward her mouth.

MOUSE
Well, then you'll love this...

Rue looks at the gel on the tip of the blade. Over to Fezco, who stares daggers. Back to Mouse, his tattooed face and little grin.

RUE
(voice cracking)
I'm actually ok...

MOUSE
You don't trust me.

FEZCO
She's good dude.

MOUSE
(eyes locked w/ Rue)
I AIN'T FUCKING TALKING TO YOU, BITCH. JUST SHUT THE FUCK UP.

As WE SLOW PUSH IN: ON RUE'S FACE.

RUE (V.O.)
Dear God, I know I've been a cunt for a lot of my life and I was mean to Lexi and my family and I'm so, so, so sorry. Just please God, I'm begging you... Do not. Let me. Die tonight.

As RUE CLOSES HER EYES and LICKS THE TIP of the KNIFE.

CUT TO BLACK:

103 INT. TYLER'S APARTMENT - NIGHT (N5) 103

THE LIGHT SWITCH IS FLIPPED ON.

TYLER ENTERS. He's scrolling through Instagram as he sets his BACKPACK down. He walks into the LIVING ROOM -

NATE (O.S.)
Welcome home.

Tyler jumps as he sees Nate sitting on his LIVING ROOM SOFA.

TYLER
What the fuck?

NATE
Sit down.

TYLER
What the fuck are you doing here?

He starts to back up toward his hallway closet.

NATE
I don't know what you're looking for but the baseball bat is right here.

Nate picks up a METAL BAT leaning against the sofa.

NATE (CONT'D)
Same with the kitchen knives. I removed them.

TYLER
Who the fuck are you man?

Nate gets up. Starts to walk over toward him.

NATE
You don't remember me? 'Cause I remember you.

TYLER
Seriously, I don't know who you are.

NATE
I'm the boyfriend of the girl you raped on Saturday night.

TYLER FREEZES, scared out of his fucking mind. He immediately starts to protest -

TYLER
Whoa. Whoa. Whoa. I swear to god man. I didn't rape anyone. I would never ever do that.

NATE
But I saw it.

TYLER
What?

NATE
I saw you rape her in the pool.

It all clicks.

TYLER
You mean that crazy chick at the party? She asked me to... I swear... I was the one saying "no."

NATE
She was blacked out.

TYLER
Dude she wasn't. I swear to God. She asked me to fuck her... like right here, right now.

NATE
You know how old she is right?

TYLER
Like 18.

NATE
Like 18? Try seventeen.

TYLER
She didn't say that to me.

NATE
And how old are you?

TYLER
Like 21.

NATE
You're 22.

TYLER
I mean, barely.

NATE
You turned 22 five months ago.
Don't fucking lie to me, Tyler.

Tyler starts to back into his bedroom, as Nate remains close.

NATE (CONT'D)
So not only did you rape a girl,
you raped a minor.

Tyler starts to break down and cry...

TYLER
I swear to god, man. I would never
do anything like that.

NATE
I'm going to hurt you.

TYLER
No. No. No. No.

Tyler begins to plead. *

NATE
And you're not going to press
charges because if you do, you'll
go to jail for a lot longer than I
will.
(a beat)
Depending on what I do to you.

Tyler pleads with him.

TYLER
I'm begging you. PLEASE. PLEASE. PLEASE.

NATE
Get on your knees.

TYLER
What?

NATE
Get on your knees.

TYLER
No. No. No.

NATE
Did you seriously think you could rape a girl and nobody would do anything?

Nate pulls his arm back and PUNCHES HIM in the face with brutal force. His cheekbone cracks. As his head snaps back and he hits the floor of his bedroom -

TYLER
Oh my god. Fuck. I didn't do anything, man.

Nate gets on top of Tyler.

NATE
Let me ask you a question. Did you rape her?

TYLER
No.

Nate PUNCHES HIM again. Tyler GRUNTS IN AGONY.

NATE
Did you rape her?

TYLER
No.

NATE PUNCHES HIM AGAIN.

NATE
Did. You. Rape. Her?

He gurgles BLOOD.

NATE PUNCHES HIM AGAIN. His teeth shatter.

NATE (CONT'D)
At least be man enough to admit it.

He groans and gurgles.

TYLER
I can't breathe.

NATE
Admit it.

Nate straddles him on the ground and PUNCHES HIM SEVERAL MORE TIMES. BLOOD everywhere.

NATE (CONT'D)
C'mon, you fucking faggot.

NATE PUNCHES HIM IN THE FACE AGAIN. A beat.

TYLER
(crying)
I didn't fucking rape her.

Nate looks up to see himself in the mirror, *straddling this pussy and covered in blood.*

The sound of Nate's breath heaving carries us into -

BACK TO:

104 INT. FEZCO'S HOUSE - NIGHT (N5) 104

CLOSE ON: Rue, barely conscious, breathing slowly. Her eyes are pinned as she sinks into the sofa.

MOUSE (O.C.)
You like the way that feels?

RUE
(quietly)
Yeahhhh...

ANGLE ON: Fezco as he sits there, helpless. He tosses the BROWN BAG OF CASH toward Mouse.

Mouse still eyes Rue as Custer picks up the CASH and stuffs it in his UNDERWEAR.

MOUSE
You want a few patches, girl?

RUE
Yeahhhh...

Fezco looks at the ground. Mouse pulls out THREE PATCHES. He reaches over to Rue and slips them into her SHORTS.

RUE (CONT'D)
(mumbling)
Oh- kay.

MOUSE
That's gonna run you three hunna.

Fezco looks up, scared. Mouse smiles at him.

RUE
What...?

MOUSE
C'mon, pay up little sis.

As Rue reaches into her pocket...

RUE
I only have two dollars.

MOUSE
I said 3 hunna.

RUE
Ok. I'll give 't back.

As she searches her chest and face for the patches -

RUE (CONT'D)
Where'd they go?

MOUSE
Unh-unh girl. I got a strict no return policy.

Custer giggles.

FEZCO
Mouse, lemme pay for them.

MOUSE
I thought you was too good for Fentanyl?

Turns to Custer -

MOUSE (CONT'D)
Is it just me or is everybody changing their fucking mind's today?

CUSTER
It's a fact.

Mouse reaches over and pulls Rue close into his arms.

MOUSE
(to Rue)
So if you ain't got cash money girl, you gonna have to find another way to pay me.

RUE
(oblivious and high)
Oh kay...

Fezco puts the THREE HUNDRED on the table.

FEZCO
Here you go.

Mouse, with Rue in his arms, looks at Fezco and grins.

MOUSE
Big brother must love you.
(beat)
Then make it six hundred.

Fezco looks at him and nods. Turns to Ashtray... who sighs. He throws ANOTHER THREE HUNDRED on the table.

ANGLE ON: RUE'S INNER THIGH, as MOUSE PULLS IT OPEN. And with a BLACK SHARPIE, writes his phone number on her bare skin.

ANGLE ON: Mouse, as he whispers to Rue.

MOUSE (CONT'D)
You need anything, call me.

Turns to Fezco:

MOUSE (CONT'D)
Pleasure doing business with you.

They walk out. The door closes.

Ashtray stands there, shaking his head. *

Fezco looks at Rue, nodding out on the couch. He goes over and takes the PATCHES. Hands them to Ashtray. *

FEZCO
Flush these down the toilet. Grab me the Narcan just in case and bring her bike inside.

He lays Rue on the couch. Pulls a BLANKET over her.

RUE
(mumbles)
I'm so happy...

He looks at her, disturbed. She looks so young.

FEZCO
I know. *

As Fezco sits down next to Rue, defeated. *

CUT TO:

104A INT. CASSIE & LEXI'S HOUSE - LIVING ROOM - NIGHT (N5) 104A *

Cassie, upset, watches McKay's car pull away out the window.

CUT TO:

105 INT. TYLER'S APARTMENT - NIGHT (N5) 105

AS NATE STEPS OUT OF THE SHOWER.

WE FOLLOW HIM into the bedroom, as he walks around NAKED, TOWELING himself dry.

Tyler still lays on the floor in a POOL OF BLOOD.

As Nate opens Tyler's drawers and puts on a FRESH PAIR OF HIS UNDERWEAR.

QUICK CUTS: He sniffs his COLOGNE. Tries on his NICEST SHIRT. Uses his HAIR PASTE.

BAGS UP HIS OWN BLOODY CLOTHES. GRABS AN UMBRELLA. And walks out.

CUT TO:

106 INT. CASSIE & LEXI'S HOUSE - LIVING ROOM - NIGHT (N5) 106

Cassie turns off the lights and walks upstairs as she gets a text from McKay.

McKay: yo I didn't mean to hurt ur feelings. I just have a lot on my plate. College is really stressing me out.

She writes back: **its ok I understand.**

McKay: I really love spending time w u

CUT TO:

107 INT. FEZCO'S HOUSE - NIGHT (N5) 107

Fezco talks to someone on Rue's PHONE.

FEZCO
Yo, what's up. It's Fez. Umm, look... I'mma need a little help with Rue. ASAP.

CUT TO:

108 EXT. MADDY'S HOUSE - NIGHT (N5) 108

Nate holds an UMBRELLA waiting for Maddy.

WE SEE he's wearing TYLER'S CLOTHES.

CUT TO:

109 INT. FEZCO'S CAR - NIGHT (N5) 109

As Rue lays in the backseat, the BLANKET still wrapped around her, her head in Jules' lap.

Jules strokes her hair. Rue slowly opens her eyes and smiles at Jules. She reaches for Jules' hand and kisses it.

As Jules looks down... And Rue nods back off -

CUT TO:

109A INT. BOWLING ALLEY (DISCO NIGHT) - NIGHT (N5) 109A

CLOSE ON: A BOWLING BALL as Maddy grabs it and throws it down the lane.

ANGLE ON: Nate, as he throws a strike.

Maddy smiles and gives him the finger.

CUT TO:

110 INT. KAT'S BEDROOM - NIGHT (N5) 110

Kat sits in front of her COMPUTER. She clicks the PORN HUB LINK.

It reads: THIS VIDEO HAS BEEN REMOVED.

Below is a list of similar videos. She clicks one. Clicks another. Another. And then...

CLOSE ON: Her FACE as she leans closer.

ON SCREEN: We see her video has been re-uploaded.

CUT TO:

110A INT. BOWLING ALLEY (DISCO NIGHT) - NIGHT (N5) 110A

As Maddy and Nate flirt. He kisses her hand.

THE DISCO LIGHTS SWIRL as he picks her up and spins her around.

He leans in and kisses her.

CUT TO:

111 INT. CASSIE & LEXI'S BEDROOM - NIGHT (N5) 111

Cassie lays in bed, under the covers, texting with McKay.

McKay: r u in bed?
Cassie: yes
McKay: can i see?

She takes a picture peeking out from under the blankets, sends it.

CUT TO:

112 INT. KAT'S BEDROOM - NIGHT (N5) 112

As the video plays, Kat clicks the UPLOADER NAME.

The profile picture is just a photo of a gross dick.
42/M
GERMANY
MEMBER SINCE 2008

She clicks back to the video, watches it for a second. Is about to FLAG IT when she notices:

86,212 VIEWS.

KAT
Holy shit.

CUT TO:

112A INT. CASSIE & LEXI'S BEDROOM - NIGHT (N5) 112A

As Cassie gets another text from McKay.

McKay: ur so beautiful

She smiles, her heart full.

CUT TO:

113 INT. KAT'S BEDROOM - NIGHT (N5) 113

Kat scrolls through the hundreds of comments below. She leans in and starts to read them:

- This girls hot af
- damn. I wish my wife was this dirty
- marry me pleeeeeeease
- i've jerked off five times to this vid. Who's the girl?
- any vids of her feet?
- ho can suck dick fr

Nearly every comment is positive. We watch her eyes as she scans every single one.

And then one comment in particular.

- Who's this girl? Does she cam? Would give my life savings to see her squirt.

WE HOLD ON KAT'S FACE as WE SEE the wheels turning in her head.

HER MOUSE MOVES ACROSS THE SCREEN.

Hovers over: CREATE ACCOUNT.

CLICK.

114 EXT. ALLEY - NIGHT (N5) 114

As Nate pushes Maddy into the wall by the exit and they start to make out. A 20-SOMETHING YEAR OLD JANITOR opens the exit door.

They look at him and start giggling.

The JANITOR turns back and heads inside, unfazed. As they crack up.

Nate leads her by the hand deeper into the alley. As they start to kiss again.

He pushes her back against a wall. She bites her lip and looks at him.

He kisses her neck as he slides his hand down her PANTS. We see her body arch as he slides his fingers inside of her.

NATE
That guy you fucked in the pool...

MADDY
What...?

NATE
You sure you don't remember...?

She shakes her head "no" as he continues to finger her.

NATE (CONT'D)
I don't believe you.

She looks at him, unsure what he's after. He continues to finger her...

NATE (CONT'D)
Was it good?

MADDY
What...?

NATE
The sex?

Maddy looks at him as she realizes: *it's always a competition with Nate.*

She stares him down...

MADDY
What do you wanna know Nate?

As she pushes her knee into his crotch. She leans closer and whispers in his ear.

MADDY (CONT'D)
Are you nervous that I liked it?

NATE
Did you?

She smiles. As she starts to UNBUCKLE HIS PANTS.

MADDY
What if I did?
(beat)
What would you do about it?

NATE
I just want to know.

MADDY
Know what exactly?

As she pulls his dick out...

MADDY (CONT'D)
You wanna know if his dick was bigger?

A beat. Nate's stomach drops.

NATE
...was it?

MADDY
What would you do if it was?

Nate, dead serious.

NATE
I'd fucking kill him.

She laughs.

MADDY
But dead or alive, he'd still have a bigger dick than you.

NATE
It's not funny.

MADDY
Yeah it is...

A real flash of insecurity in Nate -

NATE
Just tell me.

MADDY
No.

She keeps toying with him.

MADDY (CONT'D)
You still want to fuck me, Nate?

Nate nods.

BACK TO:

115 INT. CASSIE & LEXI'S BEDROOM - NIGHT (N5) 115

As Cassie gets another text from **McKay: but whats under the covers [sly smile emoji]**
Cassie: lol sweats and a tee

A long beat.

McKay: nudes? [smiley face emoji]
Cassie: its so late
McKay: pls im so horny

A beat. She sighs. *

116 EXT. MADDY'S HOUSE - NIGHT (N5) 116

As Nate pulls up...

NATE
I got you a present... *

He reaches over and hands her a GIFT WRAPPED PRESENT. She leans over and kisses him.

MADDY
Thank you.

She gets out of the car AS WE:

CUT TO:

116A INT. CASSIE & LEXI'S BEDROOM - NIGHT (N5) 116A

Cassie gets up and closes the curtains.

ANGLE ON: Lexi, as she sleeps. We see the FLASH OF CASSIE'S CAMERA LIGHT through the curtain again and again and again.

CUT TO:

117 INT. MADDY'S BEDROOM - NIGHT (N5) 117

As she OPENS THE BOX, with a CARD: I LOVE YOU. She pulls out the PEACH COLORED BABYDOLL DRESS.

MADDY
(a beat)
Ew.

118 INT. NATE'S TRUCK - NIGHT (N5) 118

Nate sits in his TRUCK and watches as Maddy comes to her window in the PEACH COLORED BABY DOLL DRESS.

Nate smiles as Maddy strikes a pose and then starts giggling. Blows him a kiss goodnight and DROPS HER SHADES.

CUT TO:

119 INT. JULES' BEDROOM - NIGHT (N5) 119

Jules lays in bed cuddling Rue, who's sleeping soundly.

Her PHONE buzzes. She looks at it.

NEW MESSAGE from **shyguy118: u awake?**

Jules rolls over and smiles...

Writes back: **look who it is**

WIDE SHOT: Rue sleeping in Jules' bed, alone.

shyguy118: i know, is it weird that i missed talking to u today?

Jules: u give me butterflies.

SLOW PAN TO FIND: Jules sitting in a chair in the nook of her bedroom. Smiling as she texts.

Jules: I just realized I don't even know your name.

As the CAMERA continues to PAN ACROSS THE ROOM -

STITCH TO:

120 INT. NATE'S BEDROOM - NIGHT (N5) 120

WE CONTINUE PANNING ACROSS THE ROOM TO FIND: a PHONE sitting on the edge of the sink. A HAND picks it up and walks away, as WE PAN ACROSS a weight bench -

shyguy118: Tyler

- And LAND ON NATE, sitting on the edge of his bed, wearing TYLER'S UNDERWEAR.

He lays back as the phone BUZZES with a new text.

Jules: nice to meet you tyler.

CUT TO BLACK.

END OF EPISODE.